Biannual Journal of Applied Linguistics and Discourse Analysis (JALDA),
Vol.1, No.2, Winter 2013, pp. 31-56

'Mother Fixation' and 'Rebellion against the Father Figure' in *Wuthering Heights*: A Projection of Emily Brontë's Neurosis

Ahad Mehrvand*
Dept. of English, Azarbaijan Shahid Madani University, Tabriz, Iran
Moussa Pourya†*
MA in English Language and Literature

Abstract

Attempts to present a definitive rational explanation of Emily Brontë's *Wuthering Heights* have been a growing concern since its publication in 1847. The abundant, yet incoherent, interpretations of *Wuthering Heights*, each taking one element of the novel and extrapolating it towards total explanation, make the need for this research timely. This article focuses on ways to achieve a truer and more rational interpretation of the novel. The study indicates that in order to solve the enigma and crack the codes of the novel, the conscious and unconscious thoughts of the author, performing within the text, have to be discovered. The research approach adopted in this study is what is referred to as psychobiography or the Freudian psychoanalytic criticism. Freud's ideas have been employed due to the increasing shift to him in the recent decades, particularly in the discipline of psychobiography. The findings of this research underline that: first, Emily Brontë grew up in an oppressive milieu, and she compulsively created phantasy worlds within which she continuously repeated certain patterns; second, nearly all the characters of the novel are stricken by their mother's death, and they not only undergo the processes of dejection, melancholia and hysteria, but also suffer from certain core issues—fear of intimacy, fear of abandonment, fear of betrayal, low self-esteem, insecure or unstable sense of self; third, in

* E-Mail: ahadmeh@yahoo.com
† E-Mail: ms_pourya@yahoo.com; *corresponding author

Wuthering Heights, religion, civilization and conventional principles of Victorian novel writing are satirically rejected. The main conclusion to be drawn from this article is that Emily Brontë was a neurotic person whose unconscious obsessions of psychoanalytic love of mother and hatred of father are projected in *Wuthering Heights.*
Keywords: Emily Brontë; Wuthering Heights; Neurosis; oedipus complex, obsession; projection; father figure

1.Introduction

When we turn to the existing criticism of Emily Brontë's *Wuthering Heights*, we find the literature abundant and its coherence striking. Since its publication in 1847, literary critics have taken widely different views about the novel's meaning. Unorthodox in its views, it has inspired remarkably diverse interpretations. Marxist critics like Terry Eagleton and Susan Meyer, feminist critics such as Sandra Gilbert, Susan Gubar and Margaret Homans and psychoanalysts like Bernard Paris and Marianne Thormählen have all attempted to present a single, unified and reasonable explanation and interpretation (*Myths* 105-7; "Reverse" 163-4; *Madwoman* 248-308; *Women* 104-162; *Imagined* 240-61; "Lunatic" 183-97). While all of these tandpoints are useful and valid, it seems that Charlotte was right in declaring that critics have ceased to do *Wuthering Heights* justice and the difficulty of finding a true interpretation of the novel is yet to be overcome (Charlotte, 1850a, p. 363).

Critics like Margaret Homans, Joseph Hillis Miller and Stevie Davies have introduced a number of reasons for the reader's difficulty "to reach the inside of the inside [of the novel] where a full retrospective explanation of all the enigmatic details will be possible" (Miller, 1982, p. 362). Homans, for instance, asserts that part of this difficulty is due to Emily Brontë's belief that language cannot convey reality. Therefore, the novel withholds any certain knowledge and accordingly "obstructs the readers' access" to the latent meaning behind the vessels created by it (Homans, 2006, p. 281). In a similar way, Miller claims that the reader's difficulty in interpreting *Wuthering Heights* stems from the novel's own enigmatic structure. He argues that the novel, with its intricate structure of flashbacks, time shifts, multiple perspectives, and narrators within narrators leaves the reader wandering in search of a deeper perspective (Miller, 1991, pp. 165-6). Akin to what Homans and Miller argue, Davies points to Emily Brontë's conception of reality as "intricately relativistic", concluding that Emily Brontë 's framed and fragmented presen-

tation of reality mocks the reader in his/her attempt to come to any conclusions (1983, pp. 97-8).

2. Discussion

2.1. From Repression to Obsession

In this article, we employ Freudian psychoanalysis to delve into the private motives behind Emily Brontë's public act of writing. By gaining such an in-depth understanding of the author, we would be able to better interpret her novel. The questions we seek to answer in this section include: how is the Freudian assumption that all artists, including authors, are neurotic applicable to Emily Brontë, and what are the latent and unconscious detriments of her psyche that are projected onto the manifest elements of the novel?

Before turning to the discussion section, a couple of important issues need to be elucidated: first, the significance of and the need for conducting research on an outdated novel (written in1847) in the current century, and second, explanation of the reasons why Freud rather than Lacan's theories have been incorporated into this study. Despite its initial unfavourable public reception, Mrs Humphry Ward was right in claiming that Emily Brontë writes "for all time" (Winnifrith, "Rise and Fall" 18). In recent years, Emily Brontë's reputation has dramatically risen and the public has shown an enthusiastic interest in reading *Wuthering Heights*. A powerful instance of preference for Emily Brontë over other novelists can be found in an important survey accomplished in 2007 by *The Guardian* to find *Wuthering Heights* as the greatest love story of all time. According to Martin Wainwright, *Wuthering Heights* hit the heights and took the first place, seeing off beating authors like Shakespeare, Jane Austen, Barbara Cartland and her own sister Charlotte Brontë (par. 1).

As for justification and rationalization of Freud over other theorists, we selected the Freudian approach due to some "remarkable shifts in opinion towards" him that has occurred in the 1980s and 1990s (Horracks 20). The latest scholarly studies on Freud have suggested that "the anti-Freudian moment may already have begun to pass" and have made Freud "the indispensable starting point for any serious student of psychoanalysis or psychotherapy, surely, and for (at the least) *many* serious students of psychology, psychiatry, and the other behavioral sciences" (Holt 4).

Central to Freudian psychoanalytic criticism is Freud's assumption that all artists, including authors, are neurotic. To him a work of literature was the external expression of the author's unconscious mind and the chief motivation

for writing any text was to satisfy some secret impulses, some repressed wishes that might have developed during the creative writer's infancy and were instantly suppressed and dumped in the unconscious. Therefore, to Freud, neurosis is rooted in the individual's "repressed memories" that are kept at a distance from the conscious, i.e. in the unconscious (1915, p. 2978).

Freud identified three chief types of neurosis as obsessive-compulsive, hysterical and phobic. He defined obsessive-compulsive disorder as an anxiety disorder characterized by intrusive thoughts (obsessions) and by repetitive behaviors (compulsions) intended for reducing anxiety. According to him the neurotic individual relies on compulsions as an escape from his/her obsessive thoughts, though with an awareness that the relief is only temporary (1907, p.1901). Freud declared, "any activities whatever may become obsessive actions in the wider sense of the term if they are elaborated by small additions or given a rhythmic character by means of pauses and repetitions" (p.1902).

Freud claims that one way in which we cope with neurosis or with the wishes that we cannot fulfill is by sublimating them; i.e. by switching and harnessing them towards a more socially valued goal like literature. In other words, the unconscious is always trying to avoid repression and thus bypass the symbolic order. This revelation is done through parapraxes, dreams and imaginative activities like literature, art and phantasies in which the unconscious desires are fulfilled.

Freud argues that the creative writer, like a child at play, creates a world of phantasy in which he rearranges things as he pleases (1908, p.1921). This world of phantasy is the fulfillment of an unconscious wish which comes to expression in a disguised form, undergoing the unconscious processes of distortion, displacement and condensation which present such repressed impulses in the form of images and symbols. Freud calls such images and symbols the "manifest content" which point beyond themselves but reveal "sources of desire coming from deep within us" (Lear, 2005, p. 91). However, the author's hidden motivation and the work of art's hidden meaning is yet to be uncovered through a systematic method of interpretation. Freud lays down a major principle of such an interpretation and declares "the interpretation of a dream must take the context of the dreamer's life into account" (pp. 91-92).

Freud states that we should "look for the first traces of imaginative activity as early as in childhood" (1908, p. 1921). A child, like a creative writer, creates a world, "re-arranges things as he pleases" and having taken it very seriously cathects large amounts of emotion on it. The child and the writer distinguish the world of phantasy from reality. They realize that "many things which, if they were real, could give no enjoyment, can do so in the play of phantasy" (p. 1922). Therefore, the motives of phantasies, according to

Freud, lie in the fact that "...a happy person never phantasies, only an unsatisfied one [does]. The motive forces of phantasies are unsatisfied wishes, and every single phantasy is the fulfillment of a wish, a correction of unsatisfying reality" (p. 1924).

Finally, it is easy to conclude that in Freudian psychoanalysis, the creative writer is regarded as a neurotic individual whose unresolved mental conflicts are at work behind the manifest content of the work of art. As Freud argues, the creative writer suffers from particular obsessive thoughts, which are rooted in his/her Oedipal stages of sexual development, and which he/she projects on his/her phantasy worlds in a distorted form, to mitigate the anxiety emanated from his/her obsessive impulses. Freud asserts that a systematic method of interpretation—that is by taking the author's life into account, by scrutinizing the manifest content of the work of art, and finally by studying the repeated patterns, as a key indication of obsessive-compulsive disorder—will lead the reader to a better understanding of the work of art (Bressler, 2007, pp. 156-7).

The application of Freudian perspectives to Emily Brontë's personal life and novel reveals that she suffered from neurosis, displayed in the form of physical and psychological abnormalities. She became neurotic since her primary instinctual impulses encountered with severe prohibition and suppression that was imposed on by her father, school and society.

Emily Brontë grew up in a religious family and society. Her father's foremost influence on Emily was her eventual development of an overactive superego. As a family oppressor, Patrick subscribed to the "orthodox view that female nature was inherently domestic and that female vocation was ideally located within the home" and that "women should learn in silence, with all subjection to male authority" (Lamonica, 2003, p. 20). He also firmly advocated the Victorian idea that childhood is a period during which the characters and habits of the future men are formed (p. 15). Therefore, he obliged his children, Emily among them, to repel and repress most of their primary desires and impulses in order to fit into the society by acting in a socially appropriate manner. Viewed from Freudian psychoanalysis, this kind of constant surveillance and correction rendered Emily, as an individual, to realize that acting on some desires may bring anxiety, leading to a repression of the related desire.

The traumatic education at Clergy Daughter's school which was for the education of poor clergymen's daughters further reinforced Emily Brontë's hyperactive superego. The school's "great object", according to its advertisement, "was the intellectual and religious improvement of its pupils with an extreme obsession with early death of eternal punishment (pp. 15-23). The

effects of schooldays at Cowan Bridge on the Brontë girls were dramatic. It "was run on spartan lines, designed to encourage resignation and humility" due to the fact that the future prospects in life of the girl pupils, who belonged to an impoverished class, were unpromising. Eventually, the deplorable conditions of the school like the "severity of its routine" and malnutrition and ill-health led to death of Emily's two young sisters Elizabeth and Maria in 1825, leaving Emily feel forlorn and dejected (Brier, 1978, p. 237).

Victorian society's rigid definition of gender roles, which was used "to oppress females of all ages and elevate males to positions of dominance in all spheres of human activity", additionally cultivated Emily Brontë's internal voice—superego (Tyson, 2006, p. 27). It was a society that endorsed imposition of limits on the self, punishing transgressions, internalizing restraints, developing conscience, confining women in the home and segregating them from public spheres of influence, and finally implanting principles of subordination according to a hierarchy of power relations—children submit to parents, wives to husbands (Lamonica, 2003, pp. 1035).

Concluding from the points put forward above, it is clear that Emily Brontë grew up in a rigorously oppressive milieu, being subjected to extreme and unrealistic self-criticism. She was afraid of and anxious about the ever-possible threat of wrongdoing and deviation. The anxiety, arisen within her, produced repression, and consequently, her superego began suppressing the desires and instincts forbidden by society and thrusting them back into the unconscious. These buried wishes, in Freudian psychoanalysis, seek expression and often find their way in neurotic symptoms like obsession, phobia and hysteria.

Freud's concept of the neurotic symptom of obsession could be applied to Emily Brontë in the sense that she was obsessed with certain thoughts that recurred and persisted despite her unconscious efforts to block them: rejection of father figure and psychoanalytic love of mother form the matrix of her obsessions. Eventually, she found an unconscious outlet for partial satisfaction with her frustrated impulses in her phantasies. As an obsessed individual, Emily Brontë had a habit of creating phantasy worlds within which she repeated certain patterns. Phantasizing and writing became a compulsive ritual for her to mitigate the anxiety that stemmed from her particular obsessive thoughts. She relied on these compulsions—repeated phantasy worlds—as an escape from her obsessive thoughts. In this world of escape and through sublimation, she attempted to neutralize the intrusive thoughts and impulses with some other thoughts like the repeated patterns of orphaned characters, infanticide and sadism and cycle of names, to name a few.

Emily Brontë's early instances of phantasizing could be found in her participation in Glass Town Saga, when she was only eight. There is almost certainly significance in the fact that Emily Brontë, like her brother and sisters, had an interest in the supernatural, imagining herself as a genii with fantastic powers, who not only was able to shape the world entirely to her own desires but also had the power to bring the dead back to life. This delight in having a sense of power and freedom emerges repetitively in almost all her later phantasies. (Chitham, 2001, p. 80).

The kingdom of Gondal was a "female governed fantasy realm" that advocated the ascendancy of the psychological subject (Krueger, 2003, 41). The prose literature of Gondal does not survive. What we have is 200-odd poems of Emily Brontë that repeatedly display the unconscious projection of her repressed desires and are "the culmination of an experience that contains within it a reaction to the universe (Gezari, 2007, p. 2).

Gondal characters, on top of them Augusta, reveal Emily Brontë's inferiority complex and power envy when they apostrophize liberty and display their will to power. Augusta, "an untrammeled egotist, a female Byronic hero", pursues her own passions and lives in an almost entirely amoral universe. She directly speaks for Emily when she ruthlessly demands for power, and in this regard, prefigures Catherine Earnshaw (Gordon, 1989, p. 184).

It seems that a quest for power, liberty, revenge and passion are the underlying themes that persistently recur within Emily Brontë's all phantasy worlds. Liberty, as Charlotte declares, was the breath of Emily's nostrils and throughout her life she was seeking a world to demolish hierarchies of power relations and to promote an equality for both genders (Winifrith, 1989, pp. 96-7).

Emily Brontë's intrusive thoughts also reappear in her novel. *Wuthering Heights* is "a radical reworking of the spiritual experience that had first found expression in the poems" (qtd. in O'Neil, 1995, p. 8). It seems that Emily was preoccupied with certain thoughts and she indulged in phantasy, to the exclusion of reality. What she gained from phasntasizing, we stress, was a temporary relief from the unbearable constraints and oppressions of the reality, since, as it is suggested by Freudian psychoanalysis, "many things, which, if they were real, could give no enjoyment, can do so in the play of phantasy, and many excitements which, in themselves, are actually distressing, can become a source of pleasure" (Freud, 1908, p. 1923).

Wuthering Heights is fraught with so many repetitions that it is called "a book of repeating cycles and recurring patterns" (Woodford, 2006, p. 79). Considering the concept of repetition in *Wuthering Heights*, one is struck by numerous forms of repeated patterns: violent men, cycle of names, orphaned

and abandoned children, a system of masters and servants, reincarnation of characters, infanticide and sadism and brother/sister selves. Beneath all these repetitions as the manifest contentunderlies a key fact that Emily Brontë implemented them compulsively in response to certain obsessions.

One of the key repetitions of the novel is a series of tyrannical men who rule Wuthering Heights—Mr. Earnshaw, Hindley and Heathcliff. At first, Mr. Earnshaw reigns Wuthering Heights with violence and curses. Then the ruthless Hindley becomes the successor of Mr. Earnshaw. And finally, it is through the fiendish Heathcliff that the sequence of violent men comes to an end (p. 80).

Another repetition in the novel is the cycle of names of Catherine, Earnshaw, Heathcliff and Linton. The names reappear in the three generations that the novel tells a story of. Lockwood finds these names repeated in various ways in a book as well as a window ledge at the Heights. Catherine Earnshaw, for instance, becomes Catherine Linton through her marriage with Edgar. Then she gives birth to another Catherine, i.e. Catherine Linton, who comes to the world only hours before her mother, Catherine Earnshaw, leaves it. The second Catherine first marries Linton Heathcliff, and becomes Catherine Heathcliff. After that, at the end of the book, she gets engaged to Hareton Earnshaw and becomes another Catherine Earnshaw (p. 79).

Orphaned and abandoned characters is yet another recurring pattern that fills the Novel and reveals Emily Brontë's obsession with the fear of loss she had experienced in her childhood. Indeed, "death haunts the novel as it so terribly haunted Brontë family" (Polhemus, 1990, p. 99). Therefore, many of the characters—including Heathcliff, Catherine, Linton, Hareton, Isabella and Cathy—share with her the traumatic experience of their mother's early death.

In addition to these recurring patterns, a system of masters and servants marks the novel, too. Most of the characters of the novel seem beset by a "master complex", having a strong desire to exercise authority over other people (Tytler, 2008, p. 47). Hindley demands everyone to obey him "You forget you have a master here"; Heathcliff envisages his eventual power over the two places "I want the triumph of seeing my descendant fairly lord of their estates"; Catherine who likes, exceedingly, to act the little mistress, manifests this complex in childhood, and when she grows up, she also develops "notions of superiority and self-importance" that she cannot imagine not to be the "central concern in everyone else's life" (Federico, 2006, p. 78).

In addition to these repeated cycles is the repetition of characters, like Cathy and Hareton, in the form of reproductions and reincarnations. Cathy, for instance, is in many ways a reembodiment of her mother Catherine, "the

daughter turned out a second edition of the mother", sharing her mother's rebelliousness and scorn for those who interfere with her plans(ch.xiv, p. 121). Even young Cathy's marriage is a "revision of her mother's unsuccessful marriage to Edgar Linton"(Federico, 2006, p.76). Hareton is also an imitation of his father. In other words, he is a gentler version of his oppressing and foster father, Heathcliff, who claims "Hareton seemed a personification of my youth" (ch. xxxiii, p. 247).

The sequence of repeated patterns continues with the recurrent concept of infanticide and sadism. The children in *Wuthering Heights* are constantly struggling for their survival. The adults, on the other hand, are obsessed with a desire to kill or maim the children. Indeed, Emily Brontë's preoccupation with this concept leads Wade Thompson to claim that "the world ofW. H. is a world of sadism, violence and wanton cruelty, wherein children – without the protection of their mothers – have to fight for very life against adults who show no tenderness, love or mercy" (Thompson, 1963, p. 97). First, we have the children's traumatic experience of their mother's early death. Then, in the absence of their mother, they have to struggle against the cruelty of adults. The children live in continuing danger: for instance, Heathcliff encounters the Earnshaws' malice when he is introduced to the family; Hareton survives Hindley, Heathcliff and Nelly Dean's brutalities; and Linton Heathcliff is gradually tormented to death by his father Heathcliff.

The theme of sadism is also portrayed symbolically in the killing of helpless and delicate animals. Hareton hangs "a litter of puppies from a chair-back". Heathcliff hangs Isabella's "little pet springer". Catherine recalls Heathcliff set a trap over a lapwig's nest. Linton, as sport, tortures the cats to death and Lockwood finds "a heap of dead rabbits" in the Heathcliff household (p. 96).

Wuthering Heights is replete with the metaphor of "fusing and diffusing brother/-sister selves", too. There are about six pairs of brother/sister relations including Hindley/Catherine, Edgar/Isabella, Catherine/Heathcliff, Nelly/Hindley, Linton/Cathy and finally Hareton/Cathy (Knoepflmacher, 1989, pp. 67-8). Though some of these pairs, at first glance, may seem untrue, they are justifiable by the late eighteenth century definition of family, according to which "the term family [...] was used in England [...] to designate resident kinsfolk as well as domestic servants, insofar as both were subject to the same patriarchal head" (Lamonica, 2003, pp. 10-11). Each of these groups falls into the process of "fusion, separation, and reintegration", the last phase of which may be interpreted as regression, which is an unconscious yearning to be reintegrated with the mother figure.

In summary, the world of *Wuthering Heights* is a world of repeating cycles and recurring patterns: violent men, cycle of names, orphaned and abandoned children, a system of masters and servants, reincarnation of characters, infanticide and sadism and brother/sister selves. These are only some of the repeated patterns that form the basis of the novel. In like manner, these patterns construct the manifest content of Emily Brontë's other phantasy worlds—Glass Town saga, Gondal saga, and Poems—as well. In Freudian psychoanalysis, these repetitions point to the one crucial fact that the creative writer, in our case Emily Brontë, suffers from obsessive-compulsive disorder.

To round up the discussion, it is concluded that the obsessive-compulsive disorder is a specific form of neurosis that aims at reducing the anxiety that stems from particular obsessive thoughts and the primary reason that lies at the bottom of the disorder is the repression of an instinctual impulse, which in case of Emily Brontë is the Oedipus complex. To cope with neurosis, Emily Brontë, as a creative writer, unconsciously constructs a world of phantasy in accordance with the repressed impulses. In the following two sub-sections we will demonstrate that yearning to be rejoined with the mother figure and refuting the patriarchal restraints of the father figure and of the mid-Victorian era are the very primary intrusive thoughts to which Emily Brontë unconsciously responds through her phantasies.

2.2. Mother Fixation

One major intrusive thought with which Emily Brontë is obsessed is what in Freudian terms is called 'mother fixation'. This concept underlies Emily Brontë's obsessions with emotional detachments and indicates the significance of her preoccupation with the Freudian common core issues. It seems that *Wuthering Heights* is basically a reflection on Emily Brontë's traumatic experience of mother's early death. Unless one appreciates the significance of the Freudian concept of mother fixation, one cannot appreciate the nature of emotional detachments prevalent in the novel, nor can one understand the reason behind the obsessional and phobic feelings of nothingness in Emily Brontë as well as her characters. We declare that Emily Brontë's own dejected, melancholic and hysteric life as well as those of her characters could be traced to an early childhood experience which might have been amplified and aggravated by later or contemporary painful experiences.

It is crucial to note that Freud introduced six common core issues as: fear of intimacy, fear of abandonment, fear of betrayal, low self-esteem, insecure or unstable sense of self, and Oedipal fixation or Oedipus complex (Tyson, 2006, p. 16). A very brief review of each of these issues will help us to better understand the psychological abnormalities that Emily Brontë and her char-

acters were suffering from. Fear of intimacy is the persistent and overwhelming feeling that emotional attachment and closeness will eventually hurt us and the only way to remain safe is in keeping an emotional distance from others at all times. Fear of abandonment points to the unbending belief that our loved ones are going to desert us either physically or emotionally. Fear of betrayal is the distressing feeling that our loved ones could be no more trusted and the possibility of their cheating on us is escalating. By low self-esteem, the individual feels he is less worthy than other people and he does not deserve attention and reward; rather he deserves to be punished. Insecure or unstable sense of self is the individual's inability to maintain a feeling of personal identity. The person becomes easily influenced by others and s/he continually changes the way s/he looks or behaves as s/he gets involved with different people. And finally, the Oedipus fixation refers to a dysfunctional bond with a parent of the opposite sex (pp. 16-7).

Freud's core issues are connected to one another and a given core issue can result from or can cause the emergence of another core issue. Each of the core issues might act as a defense and would leave the individual removed and isolated. The core issues stay with us throughout our life and define our being in fundamental ways. Unless the core issues are effectively addressed, do they determine our behavior in destructive ways, leading to melancholia and hysteria (pp.17-8).

One of the most important facts to remember is that death is the ultimate abandonment and it results in the individual's fear of being intimately attached to life, i.e. fear of life. Freud declares that since life eventually ends by death, the individual aims to reduce the imminent pain by believing that "I can't risk living my life. I must somehow remove myself from it by doing as little as possible and by feeling as little as possible. I will try to be emotionally dead to avoid being hurt by death" (21-24).

As a result, the individual undergoes an intense psychological pain, which is triggered by loss. This pain leads to melancholia, or depression, whose features are "a profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity and a lowering of the self-regarding feeling to a degree that finds utterance in self-reproaches and self-reviling" (Freud, 1917, pp. 3042).

The melancholic person develops an enormous sense of personal worthlessness, which leads to his/her self-hatred and self-attack. Though a disguised form of aggression directed towards the loved ones, in turn, this self loathing could also lead to hysteria, i.e. "a temporary paralysis of limbs or sense organ dysfunction" (Heller, 2005, p. 146). We may conclude that the

painful experience of mother's early loss leaves the individual to develop certain core issues which in turn could end up with melancholia and hysteria.

Freud argues that one way to obtain some control over those issues and to exorcise the pain is by repeatedly echoing what was traumatic and unpleasurable. In other words, the fascination with the projection of the fears and problems onto people and events outside oneself—particularly in phantasy worlds—operates as a defense, since the attention is diverted from oneself to the work of art itself (1920, pp.3720-3). So beneath the "composite surface [the manifest content of a phantasy], which functions like a puzzle, lies the puzzle's solution. The dream-thoughts function like a 'latent content' behind the manifest content of the novel" (Leitch, 2001, p. 916).

With regard to Freudian psychoanalysis, an examination of both Emily Brontë's personal life and hernovel *Wuthering Heights* reveals that a fixation on a dead mother was to bar her forever from earthly love, and to make her shun health and vitality to her loved ones. She grew up as a dejected, melancholic and hysteric individual who endeavored to ease the pain of such a wound by reenacting, echoing and projecting her obsessions onto her phantasy world.

Charlotte describes her sister as a true eccentric who is "not naturally gregarious". Accordingly, Emily Brontë had a tendency to seclusion, "though her tendency for the people round was benevolent, intercourse with them she never sought [....] with them, she rarely exchanged a word" (Charlotte, 1850b, p.368). This fear of intimacy stemmed from some psychologically painful experiences that Emily Brontë had undergone: death of her mother, death of her siblings, death of her brother Branwell and seclusion from society in Haworth.

Her mother's early loss was the most traumatic in that it made Emily believe that she was unworthy of love–low self-esteem in Freudian terms–and that she would ultimately be abandoned by anyone she loved–fear of abandonment. This fear led her to develop fear of intimacy, i.e. to avoid emotional intimacy in the belief that if she does not get too intimate to a person, she will not get hurt the time when that one abandons and betrays her–fear of betrayal. Thus, Emily Brontë became a very private person to the point that, as her sister Charlotte declares, "an interpreter ought always to have stood between her [Emily] and the world" (Charlotte, 1850a, p. 366).

Emily Brontë's core issues triggered in her a feeling of melancholia and a cessation of interest in the outside world. She obviously demonstrated symptoms of hysteria. Charlotte reports that "Emily sank rapidly," hasting to leave the world, and "while full of ruth for the others, on herself she had no pity". The awful point was "the trembling hand, the unnerved limbs, the faded

eyes." She was "long-suffering [and] self-denying" (p. 365). Perhaps the best and the last example of Emily's fear of life is demonstrated by "her refusal to see a doctor" and to get medical help (Chitham, 2001, p. 189).

Not only Freudian core issues are applicable to Emily Brontë's personal life, but also they could be extended in the analysis of her only novel *Wuthering Heights*. Indeed, *Wuthering Heights* seems to be a documentation of her own claustrophobic feelings.As a creative writer, we assert, she unconsciously sublimates her core issues to a work of art in which she keeps the repressed people repressed by means of projection. Her phantasy worlds, either Gondal poems or *Wuthering Heights*, are fraught with numerous and repetitive instances of abandonment, dejection, depression and hysteria.

Apparently, Emily Brontë alleviates her fears and painful memories and projects them onto the characters in her novel. Directly and indirectly, she envisions a world in which everybody is ultimately abandoned by the loved one. Indeed, the novel involves the reenactment of the unpleasurable disappearances of her own mother. This fundamental pattern appears again and again in various ways and forms the matrix of *Wuthering Heights*. Either the characters are afraid of isolation and betrayal, or they abandon and betray deliberately to protect themselves from the imminent abandonment. Catherine Earnshaw, for instance, speaks for Emily Brontë and reveals the latter's unconscious obsessions when she displays her anxieties and core issues.

Catherine Earnshaw is first introduced into the novel in Lockwood's dream as an abandoned sobbing child who mourns about being forlorn and forsaken for her whole life, "It's twenty years [...] twenty years, I've been a waif for twenty years". She begs for an admission into the house, or better to say, into the home. "I'm come home, [...] let me in" (ch.iii, pp.20-1). Catherine's beseeching to be allowed into the house might symbolize and could be interpreted, in Freudian perspective, as Emily Brontë's unconscious need for emotional nurturing. Having lost her mother, Catherine's sense of being abandonment is intensified when her brother leaves her for college. This event reminds one of Emily Brontë's own feeling of having been forlorn after her siblings had been sent to college like Hindley.

The concept of abandonment is amplified when Catherine's father holds his love from her, stating, "Nay, Cathy [...] I cannot love thee; thou'rt worse than thy brother [...] I doubt thy mother and I must rue that we ever reared thee!" (ch.vi, p. 34). As a hard blow to her self-esteem, this occasion played a substantial role in defining Catherine's being and initiated the development of an unstable sense of self. Having been emotionally harmed, Catherine learns to protect herself by distancing from others. However, the insecure definition

of self made her vulnerable to the influence of other people. Accordingly, we notice how she repeatedly alters the way she looks and behaves.

A major transformation occurs in Catherine after her five-week stay in Thrush- cross Grange. She dramatically changes her attitudes and behaviors. Trying to raise her self-respect, she undergoes a "plan of reform". Her appearance is so altered that Hindley claims, "why, Cathy, [...] I should scarcely have known you—you look like a lady now" (ch.vii, p. 41). In fact, Catherine finds a new identity in Thrushcross Grange, while the previous one is still in her possession, too. Catherine alternates between two selves; in one, she seems relatively normal and ladylike; in the other, she hallucinates and demonstrates "fits of frenzy". Her mood changes rapidly; at one moment she had high spirits and at other times severe anxiety. "A minute previously she was violent; now [...] she seemed to find childish diversion in pulling the feathers from the rents she had just made" (ch.xii, p. 95). Unwittingly, Catherine embraces "a double character" without exactly aiming to deceive anyone (ch.viii, p. 52). Such a "double character", in Freudian psychoanalysis, is a sign of her fear of intimacy which stems from her sense of loss. All the same, Catherine secures herself by not establishing profound intimacy with others.

Moreover, Catherine is vexed by the thought of being abandoned by Heathcliff, whom she identifies as her complementary self. His physical or emotional desertion gives Catherine a sense of bereavement, punishment, nothingness and low self-esteem. In a speech with Nelly, Catherine rails against the idea of her separation from Heathcliff, stating that

> my great thought in living is himself. If all else perished, and *he* remained, I should still continue to be; and, if all else remained, and he were annihilated, the Universe would turn to a mighty stranger. I should not seem a part of it [....] Nelly [....]he's always, always in my mind [....]so, don't talk of our separation again—it is impracticable; and— (ch.ix, p. 64).

Yet, the practicality of Heathcliff's departure produces an experience of anxiety in Catherine as an individual. In Freudian psychoanalysis, the person becomes anxious because s/he was wounded by a feeling of being abandoned when s/he was a child, and now, s/he is anxious because s/he does not want to admit to himself/herself that, in some important way, s/he was abandoned by his/her parents. The individual feels anxious because the thing s/he has repressed—the painful and frightening memory of early mother loss—is resurfacing, and s/he wants to keep it repressed. It is this anxiety and the con-

sequent destructive behaviors that Emily Brontë attempts to ascribe onto her characters. Catherine's fear of Heathcliff's desertion and the possible reappearance of her frightening childhood experience leads her to leave Heathcliff and Wuthering Heights for Edgar and Thrushcross Grange in the hope of protecting herself from the potential psychological destruction. As stated by Freud,

> by not permitting ourselves to get too close to significant others, we "protect" ourselves from the painful past experiences that intimate relationships inevitably dredge up. Having more than one romantic or sexual partner at a time, breaking off romances [are just two] of the many ways we can maintain an emotional distance from loved ones without admitting to ourselves what we are doing (Tyson, 2006, p. 16).

In contrast to Thrushcross Grange, which is situated in a valley like situation, Wuthering Heights is positioned on top of a hill, standing upright and surrounded by "stunted firs" and "a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun" (ch.i, p. 4). The upright and masculine imagery of Wuthering Heights is juxtaposed to the concave and feminine imagery of Thrushcross Grange. Therefore, Catherine's progression from Wuthering Heights to Thrushcross Grange symbolizes in concrete form Emily Brontë's yearning to obtain mother figure and to"regain her lost fullness of being" (Miller, 1991, p. 105).

Catherine falls into a major depression when Edgar declares she has to choose either him or Heathcliff, "It is impossible for you to be my friend and his at the same time, and I absolutely require to know which you choose" (ch. xi, p. 93). The imminent abandonment reawakens in Catherine the earlier traumatic experiences she had gone through, leading to manifestations of bizarre bodily symptoms which, by employing Freudian paradigms, could be recognized as hysteria. According to Freud, hysterical symptoms are triggered by "reminiscences", recurrence of the painful memory of loss and abandonment and will lead to expressions of self-loathing and self-destructive behaviors. Catherine's melancholia is disclosed by her "senseless, wicked rages". In chapter eleven of the novel, Nelly narrates,

> there she [Catherine] lay dashing her head against the arm of the sofa, and grinding her teeth, so that you might fancy she would crash them to splinters! [...] She had no

> breath for speaking. [...] In a few seconds she stretched herself out stiff, and turned up her eyes, while her cheeks, at once blanched and livid, assumed the aspect of death (p. 93).

This temporary paralysis is followed by Catherine's refusal to eat and her self-imprisonment for three days. She starts hallucinating about her childhood in Wuthering Heights. She becomes 'delirious' and is scared of her own image in the mirror. Such an unexplainable behavior, according to Freud, has no physical basis; rather it is a symptom of hysterical neurosis (Heller, 2005, 146-7).

At last, the reawakening of the traumatic experience of loss and disappearance that Catherine had undergone in her childhood intensifies her anxieties to the point that she yields to the unconscious death wish. Catherine has no more self-esteem. As she grows weaker and depressed, she ceases interest in the outside world. The Universe has finally turned to a "mighty stranger". It is no more a place of individual happiness and 'union'; rather, it is a world of frustration and tension. Such a tension, as Freud asserts in his "Beyond the Pleasure Principle" (1920), is to be lowered by Thanatos or death instinct, which reduces the tension created by instinctual demands and the impact of external reality on the individual; "death is [...] a matter of expediency, a manifestation of adaptation to the external conditions of life" (p. 3747). Freud maintains that though some like Hartman may define death "as the termination of individual development" as well as the ultimate abandonment, the greatest comfort for hysterical neurotics is the religious assurance (p. 3748). This religious assurance maintains that they will not die alone and their unfulfilled wishes will be awarded in after-life, "in a new kind of existence which lies on the path of development into something higher", or as Catherine says "beyond and above" all (Freud, 1926, pp. 4429-31). Heathcliff's three-year-departure enhances her death wish and makes Catherine oddly alienated from the world around her. Frustrated by the traumatic experiences of abandonment, Catherine musingly utters,

> the thing that irks me most is this shattered prison, after all. I'm tired, tired of being enclosed here. I'm wearying to escape into that glorious world, and to be always there; not seeing it dimly through tears, and yearning for it through the walls of an aching heart; but really with it, and in it. Nelly, you think you are better and more fortunate than I; in full health and strength. You are sorry for

> me—very soon that will be altered. I shall be sorry for *you.* I shall be incomparably beyond and above you all. I *wonder* he won't be near me! (ch.xv, p. 125).

In summary, a Freudian analysis of *Wuthering Heights* reveals that Emily Brontë peoples her imaginative world with figures marked with mother fixation. The Freudian conviction that a work of art is a fictive wish fulfillment of the creative writer's unconscious elucidates how Emily Brontë projects her own fixation onto a dead mother and the consequent core issues onto her characters. The people in *Wuthering Heights*, one by one, suffer the "anguish of irremediable loss" (Miller, 1991, p. 102). Having lost the mother figure, they develop fears of intimacy, betrayal and abandonment. Similarly, they feel insecure, unstable and worthless. These people become depressed and melancholic and shun every possibility that might lead to reenactment of such a loss.

However, Emily Brontë seems to be obsessed with the concept of dejection and she inflicts the characters of the novel with a feeling of being deserted. Consequently, the reappearance of abandonment reawakens in the characters the pathological condition of melancholia which leads them to display hysterical fits. Catherine Earnshaw, as an instance, goes through the processes ofdejection, melancholia, reenactment, and hysteria. This process is a replica of Emily Brontë's personal life who underwent the traumatic experience of mother's early death, siblings' loss, father and brother's death, and social inequality. Yet, the repetition of her obsessional thoughts in her novel functions as an assuagement of her psychological wounds.

2.3. Rebellion against Father Figure

A Freudian reading of *Wuthering Heights* also confirms that hatred of father and rejection of authority form the core of Emily Brontë's novel. Throughout *Wuthering Heights*, she rebels against the unjust, inhumane restrictions of a society that condones gender discrimination, cruelty, female oppression and child abuse. She seems to be obsessed with the notion of a world in which male dominancy is replaced with female supremacy (Winniffrith, 1996, p. 23). Accordingly, she envisions a world in which the father figure is finally slain and knowledge of his death brings a curious sense of relief and release. Emily Brontë's opposing attitude to civilization reveals to a certain degree her unconscious opposition with authority.

In Freudian psychoanalysis, such a nonconformity emanates from the individual's repressed and latent desire for rebellion against father figure. However, unless one appreciates the Freudian concept of Oedipus complex and its

subsequent consequences, one would not be able to understand the individual's unconscious impulse of patricide. Moreover, a brief study of Freudian theories, particularly those on female sexuality would be helpful to realize the reason behind Emily Brontë's rejection of patriarchy.

In his "Female Sexuality" (1931), Freud argues that in female development there is a process of transition from one phase to the other. He believes that female's sexual life, unlike that of male's, is normally divided into two significant phases. The first one has a masculine character, whereas the other one is specifically feminine (p. 4592). During the masculine phase, which Freud calls it the pre-Oedipus phase, the female child's love-object is her mother. Freud argues that the primary conditions for a choice of objects are the same for all children. Therefore, the little girl, like a male child, initially develops an intense attachment to the mother and a simultaneous hatred for the father as a rival. He maintains that in this phase "a little girl's father is not much else for her than a troublesome rival, although her hostility towards him never reaches the pitch which is characteristic of boys" (p. 4592). At the end of her development, the female child advances to the second phase. Accordingly, in this phase, the little girl becomes aware of her body and of the bodies of people around, particularly her parents. Discovering the physical differences between male and female, she finds out that the mother, like her, has no penis. Therefore, she is ready to transfer her sexual attachment to father and to participate in a competition with mother for sexual possession of father (p. 4591).

Freud's observations reveal that the female child's attachment to her father was built up upon an original relation to her mother. In his late theory on the feminine, Freud recognized the early and continuing dependence of the female child on her mother during the pre-Oedipal stage; in that "the woman's attachment to her father was particularly intense, [and] analysis showed that it had been preceded by a phase of exclusive attachment to her mother which had been equally intense and passionate" (p. 4591). To Freud, this phase possesses great importance in female sexual life since a number of women, according to him, "remain arrested in their original attachment to their mother and never achieve a true change-over towards men" (p. 4591).

Feeling attracted to her mother, the little girl longs for total possession of her. However, she recognizes her father as a rival and becomes frantically jealous of him. She fantasies about killing him so that the love-object, the mother, would be hers alone. Yet like a boy, the female child is also aware of the power of her father and she fears his response. According to Freud, the child ultimately deals with this fear by erecting defense mechanism, noticeably by repressing his/her thoughts. In spite of this, the child, still, uncon-

sciously endeavors to gratify these repressed impulses through the process of displacement.

Ultimately, the child finds relief from the ambivalent emotional attitude towards his father by displacing his/her hostile and fearful feelings onto a substitute for his/her father. He maintains that the displacement, nonetheless, cannot "bring the conflict to an end [....] on the contrary, the conflict is resumed in relation to the object on to which the displacement has been made: the ambivalence is extended to it" (Freud, 1913, p. 2769). For instance, Freud argues that the child identifies father with strict authority in all forms, such as civilization. Therefore, the child's subsequent hostility to authority is associated with the Oedipal complex.

In this regard, Freud associates the civilization with the father figure. In his "Civilization and Its Discontents" (1930), he draws our attention to the conflict between instinctual impulses and social well-being. Like a father, the society is considered as an obstacle for the satisfaction of the individual's sexual desires. He argues that the first requisite of the civilization is the repression of the individual's libidinal impulses. According to him,

> human life in common is only made possible when a majority comes together which is stronger than any separate individual and which remains united against all separate individuals. The power of this community is then set up as 'right' in opposition to the power of the individual, which is condemned as 'brute force'. This replacement of the power of the individual by the power of a community constitutes the decisive step of civilization. The essence of it lies in the fact that the members of the community restrict themselves in their possibilities of satisfaction, whereas the individual knew no such restrictions (p. 4492).

Freud continues to investigate the mutual relationship between women and civilization. He finds out that women adopt a hostile attitude towards civilization due to the fact that "civilization has become increasingly the business of men" (p. 4497). In this business, women find themselves forced into the background, since civilization confronts men with "ever more difficult tasks and compels them to carry out instinctual sublimation of which women are little capable" (p. 4497). As a result, women soon come into opposition to civilization.

To Freud, the hostility to civilization and any sorts of regulations and conventions is fundamentally linked with the inhibiting role of the father. As we have already seen, the child shifts and displaces an impulse from a threatening object—father—to a non-threatening one—civilization, for instance. In other words, viewed from the Freudian psychoanalysis, all rebellion is in essence a rejection of parental, especially paternal authority, which stems from the individual's Oedipal impulses.

The study of Emily Brontë's *Wuthering Heights* in the light of Freudian paradigm of female sexuality points to the fact that Emily Brontë did not make the transition from a girl to a normal woman. Indeed, she had a fixation on her mother and perceived her father as an obstacle and a rival for her mother's affection. Therefore, she became obsessed with the unconscious desire to rebel against the father figure. And finally the identification of her father with strict authority led Emily Brontë to revolt against any kinds of impositions on her. So, civilization became one of the safe substitutes upon which she displaced her unconscious desire of patricide.

Wuthering Heights, indeed, is a bitter parody of the patriarchal nature of culture that inflicts imprisonment and despair on individuals and ultimately leads to their discontent. Emily Brontë portrays Catherine's experience of a civilized, heavenly life in Thrushcross Grange as a fall, not from hell to heaven but from heaven to hell. Through Catherine's fall, Emily Brontë endeavors to depict the discontents inherent in civilization. More importantly, Catherine refutes the new civilized life, when she says, "heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out, into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy" (ch.ix, p. 63). The excerpt symbolically draws further attention to Emily Brontë's parody of civilization and its discontents. To this end, Emily Brontë compares the two families of Earnshaws and Lintons and their respective houses of Wuthering Heights and Thrushcross Grange.

Wuthering Heights is stationed in an exposure of stormy weather. Its residents are barely literate and they "appear to live tottering on the brink of barbarism" (Reed, 1989, p. 212). The Earnshaws seem primitive and possess only the basics of civilization. The inhabitants grow up as rebellious, uncultivated, free, and "as rude as savages" (ch.vi, p. 36). Heathcliff appears to be "wolfish" and Catherine wildly resists her father's taming influence.

Thrushcross Grange is a pole apart. Unlike Wuthering Heights, which "is being close to being naked or 'raw' [...] its floors uncarpeted, most of its inhabitants barely literate, even the meat on its shelves open to inspection—Thrushcross Grange is clothed and 'cooked', bookish, feeding on cakes and

tea and negus" (Gubar, 1979, p. 389). They are civilized, refined and elegant. Emily Brontë juxtaposes the uncultivated heath of Wuthering Heights with the heavenly comfort and peace of Thrushcross Grange. Catherine's first glimpse of the life of the civilized Lintons, lightens in her mind the speculation that if Heathcliff and she were inside such a room, "we should have thought ourselves in heaven!" (ch.vi, p.38).

Eventually, the civility of Thrushcross Grange attracts Catherine. She chooses to move there and thus puts on the clothes of civility proposed by the civilized Lintons family. She exchanges her freedom and savage rebellion in Wuthering Heights for civilized comformity in Thrushcross Grange. The influence of the gentry household permits Catherine to be "the young lady her father, Nelly, Hindley, and Hindley's wife Frances had tried to make her" (Reed, 1989, p. 213).

In the early days, Catherine's new civilized life seems authentically heavenly. In a speech with Nelly in chapter nine, Catherine associates Edgar with peace and comfort, declaring,

> I shall like to be the greatest woman of the neighbourhood, and I shall be proud of having such a husband. [....] I love the ground under his feet, and the air over his head, and everything he touches, and every word he says—I love all his looks, and all his actions, and him entirely, and altogether (ch.ix, p. 61).

Catherine marries Edgar and falls into ladyhood. But ironically, the farther she goes the closer she faces the fate she secretly wishes to avoid. The new civilized life exacts a price. Having married to Edgar, Catherine is locked into a social system in which she has to renounce her earlier freedom and restrict her needs. This struggle between social rules and the selfish fulfillment of individual impulses, in Freudian psychoanalysis, is a source of the individual's discontents with civilization.

Catherine's renunciation of her unauthorized needs sparks off "seasons of gloom and silence" (ch.x, p. 72). In the civilized world of Thrushcross Grange, she is held fast in the jaws of culture, gentility and education. The Universe has now turned into a "mighty stranger", and she has become "tired of being enclosed here" (ch.xv, p. 125). Her response is a lapse into "malaise that clearly becomes intolerable [and has] wide repercussions" (Reed, 1989, p. 218). Catherine falls into depression and rapidly passes through the stages of mental and physical decay. At this point, she desires a return to her previ-

ous state of free and "hardy" girlhood. In chapter twelve of the novel, Catherine points to the paradoxical ramifications of civilization and exclaims,

> Oh, I'm burning! I wish I were out of doors—I wish I were a girl again, half savage, and hardy, and free; and laughing at injuries, not maddening under them! Why am I so changed? why does my blood rush into a hell of tumult at a few words? I'm sure I should be myself were I once among the heather on those hills. Open the window again wide, fasten it open! Quick, why don't you move? (ch.xii, p. 98).

Noteworthy, too, in similar ways are the symbolic connotations of the *window* in the foregoing extract. In "The Window Figure and the Two-Children Figure in Wuthering Heights" (1952), Dorothy Van Ghent shows that the window is a medium, "treacherously transparent, separating the 'inside' from the 'outside', the 'human' from the alien and terrible 'other' ", the civilized from the savage and finally the culture from the nature (pp. 190-1). Ghent claims that Emily Brontë parodies the limitations of civilized life when Catherine, finding herself doomed in the pseudo-heavenly culture of Thrushcross Grange, longs for a "movement to get 'outside'". Ghent interprets this yearning as Catherine's desire to "break through the limitations of civilized life and of personal consciousness" (p. 197).

It is, however, easy to deduce from arguments put forward in the above paragraphs that the existing tension between the inhibiting reality of civilization and the unrestricted reality of nature is in the same way intended as a caricature of genteel and cultured life. Nevertheless, it is partly through Catherine's experience of a new civilized life in Thrushcross Grange that we may come to realize that whatever the benefits of civilization—which is intrinsically and necessarily patriarchal in nature—may be, the limitations imposed on its citizens are not at all welcomed. Through Catherine's symbolic fall, not into heaven, but into hell—i.e. from Wuthering Heights to Thrushcross Grange—and through her strong feelings of nostalgia for a lost freedom and happiness, Emily Brontë calls into question the values of patriarchal culture and its code of conduct.

3. Conclusion

In the century since its publication, *Wuthering Heights* has been the subject of an extensive and often contradictory range of interpretations and criticisms. To attain a more genuine perception of the novel, in this research, the

Freudian postulations on the essence and implications of works of art have been employed. To Freud, the creative writer is a neurotic individual and the work of art is the external expression of the artist's unconscious mind.

An exploration into the personal life of Emily Brontë and her *Wuthering Heights* reveals that Emil Brontë grew up as a neurotic person to create phantasy worlds within which she would be able to gratify her secret wishes. Her neurosis was originally triggered by the severe prohibition and suppression that she had undergone in her childhood. Her oppressive father, the harsh regime of Clergy Daughter's School and the Victorian society's rigid definition of gender roles, which endorsed oppression of females in all ages, created a rigorously oppressive milieu that ultimately led Emily Brontë to develop an overactive superego to suppress the desires forbidden by society. These repressed impulses, according to Freud, find their path to expression in neurotic symptoms like obsession, phobia and hysteria.

Emily Brontë obsessively created phantasy worlds—Glass Town Saga, Kingdom of Angria, Kingdom of Gondal, Gondal poems—within which she found an unconscious outlet for the partial gratification of her repressed wishes. In response to certain obsessions, she compulsively filled these worlds with various forms of repeated patterns. In *Wuthering Heights*, for instance, she repeated certain patterns like violent men; cycle of names; orphaned and abandoned children; a system of masters and servants; reincarnation of characters; infanticide and sadism and brother/sister selves. The repetitions confirmed that Emily Brontë suffered from obsessive compulsive disorder which is a specific form of neurosis.

It seems that Emily Brontë endeavored to ease the pain of her childhood traumatic experiences by reenacting and projecting her obsessions onto her phantasy world—*Wuthering Heights*. In the novel, she responded to her primary intrusive thoughts—psychoanalytic love of mother and rejection of father—through Catherine. In the first place, we may note that Catherine's undergoing of the processes of dejection, melancholia and hysteria has its roots in Emily Brontë's own obsessive thought of mother fixation. In the second place, it is clear that Emily Brontësymbolically revolted against father figure when, through Catherine, she railed against non-threatening objects such as civilization.

Lastly, the principle recommendation to be made is an in-depth study of Emily Brontë's other phantasy worlds. Admittedly, there are other areas of study that could benefit prospective researchers. For example, further research could focus on areas that were touched on only briefly in this study, such as Emily Brontë's poems. In the context of Freudian psychoanalysis, which deals with literary works as the outward manifestation of the artist's

suppressed wishes, the poems will evidence enough proofs of Emily Brontë's obsessive thoughts in particular, and the neurotic state of the creative writer in general.

References

Bressler, Charles E. (2007). *Literary Criticism: An Introduction to Theory and* Practice. 4th ed. New Jersey: Pearson.

Brier, Peter A. (1978). Introduction to Emily Brontë's Wuthering Heights. In N. Magill, Frank (Ed.) Vol. 4 of *1300 Critical Evaluation of Selected Novels and Plays*. Salem Press.

Brontë, Charlotte. (1850a).Biographical Notice of Ellis and Acton Bell. In Jack, Ian and Patsy Stoneman (Eds.) *Wuthering Heights Oxford World's Classics*. Oxford University Press.

Brontë, Charlotte. (1850b). Editor's Preface to the New Edition of Wuthering Heights. In Jack, Ian and Patsy Stoneman (Eds.) *Wuthering Heights Oxford World's Classics*. Oxford University Press.

Chitham, Edward. (2001). *The Birth of Wuthering Heights: Emily Brontë at Work*. Hampshire: Palgrave.

Davies, Stevie. ((1983). Structure and Point of View in the Novel. Harold, Blooms (Ed.). *The Brontës, Bloom's Major Novelists*, ed. Harold Bloom. U.S.A: Chelsea House Publishers.

Eagleton, Terry. (1996). Psychoanalysis. *Literary Theory, An Introduction.* Blackwell Publishing.

Federico, Annette R. (2006). The Waif at the Window: Emily Brontë's Feminine 'Bildungsroman'. *eNotes*. Gale.

Freud, Sigmund. (1908). Creative Writers and Day-dreaming. *The Standard Edition of the Complete Psychological Works of Sigmund Freud.*

Freud, Sigmund. (1915). Repression. *The Standard Edition of the Complete Psychological Works of Sigmund Freud.*

Freud, Sigmund. (1917). Mourning and Melancholia. *The Standard Edition of the Complete Psychological Works of Sigmund Freud.*

Freud, Sigmund. (1920). Beyond the Pleasure Principle. *The Standard Edition of the Complete Psychological Works of Sigmund Freud.*

Freud, Sigmund. (1926). The Future of an Illusion. *The Standard Edition of the Complete Psychological Works of Sigmund Freud.*

Freud, Sigmund. (1930). Civilization and Its Discontents. *The Standard Edition of the Complete Psychological Works of Sigmund Freud.*

Freud, Sigmund. (1931). Female Sexuality. *The Standard Edition of the Complete Psychological Works of Sigmund Freud.*

Gezari, Janet. (2007). *Last Things, Emily Brontë's Poems*. New York: Oxford UP. Ghent, Dorothy van. The Window Figure and the Two-Children Figure in 'Wuthering

Heights'. Nineteenth-Century Fiction, Vol. 7, No. 3 (Dec., 1952), pp. 189 197. *JSTOR*. 30 October 2010. <http://www.jstor.org/stable/3044358>

Gordon, Felicia. (1989). *A Preface to the Brontës*. New York: Longman.

Gubar, Susan. (1979). Looking Oppositely: Emily Brontë's Bible of Hell. In Dunn, Richard J. (Ed.). *A Norton Critical Edition: Emily Brontë Wuthering Heights*. 4th ed. NewYork: W.W. Norton.

Heller, Sharon. (2005). *Freud A to Z*. New Jersey: John Wiley & Sons, Inc.

Homans, Margaret. (2006). The Brontës. Vol. 1 of *The Oxford Encyclopedia of British Literature*. Oxford University Press.

Knoepflmacher, U. C. (1989). The Creation of Heathcliff. In Bloom, Harold (Ed.). *Emily Brontë's Wuthering Heights Bloom's Notes*. U.S.A: Chelsea House Publishers.

Krueger, Christine, et al. (Eds.). (2003). Vol. 1 of *Encyclopedia of British Writers, 19th Century*.2 vols. New York: Book Builders LLC.

Lamonica, Drew. (2003). *"We Are Three Sisters": Self and Family in the Writing of the Brontës*. London :University of Missouri Press.

Lear, Jonathan. (2005). *Freud*. USA: Routledge.

Leitch, Vincent B. (Ed.). (2001). *The Norton Anthology of Theory and Criticism*. New York: W.W. Norton.

Miller, J.Hillis. (1982). *Wuthering Heights:* Repetition and the Uncanny. In Dunn, Richard J. (Ed.). *A Norton Critical Edition: Emily Brontë Wuthering Heights*. 4th ed. NewYork: W.W. Norton.

Miller, J.Hillis. (1991). *The Disappearance of God: Five Nineteenth Century Writers*. U.S.A: Harvard University Press.

Miller, J.Hillis. (1995). Themes of Isolation and Exile. In O'Neill, Judith (Ed.). *Critics on Carlotte and Emily Brontë*. New Delhi: Universal Book Stall.

O'Neill, Judith, (Ed.). (1995). *Critics on Charlotte and Emily Brontë: Readings in Literary Criticism*. New Delhi: Universal Book Stall.

Polhemus, Robert M. (1990). Love and Death in the Novel. In Bloom, Harold. (Ed.). *The Brontës, Bloom's Major Novelists*, ed. Harold. U.S.A: Chelsea House Publishers.

Reed, Donna K. (Summer, 1989). The Discontents of Civilization in *Wuthering Heights* and *Buddenbrooks*. Comparative Literature, Vol. 41, No. 3, pp. 209-229. *JSTOR* 30 October 2010.<http://www.jstor.org/stable/1771107>

Thompson, Wade. (1963). Infanticide and Sadism In Wuthering Heights. In O'Neill, Judith (Ed.). *Critics on Carlotte and Emily Brontë*. New Delhi: Universal Book Stall.

Tyson, Lois. (2006). Psychoanalytic Criticism. *Critical Theory Today*. 2nd ed. New York, Routledge.

Tytler, Graeme. (March 2008). Masters and Servants in Wuthering Heights. Vol. 33 of *Brontë Studies*.

Winnifrith, Tom. (1989). Emily Brontë. In Todd, Jannet. (Ed.). *Dictionary of British Woman Writers*. London: Routledge.

Winnifrith, Tom. (1996). Charlotte and Emily Brontë: A Study in the Rise and

Fall of Literary Reputations. *The Yearbook of English Studies*, Vol. 26, Strategies of Reading: Dickens and after Special Number, pp. 14-24. *JSTOR* 3 August 2007. <http://www.jstor.org/stable/03062473>

Woodford, Donna C. (2006). Repeating Cycles and Recurring Patterns in Wuthering Heights. *eNotes*. Gale.